SENSE OF WONDER

SENSE OF WONDER 11

YOU SHOULD BE ASHAMED! WHY DON'T YOU GET HOLD OF YOURSELF?
STOP PAN-HANDLING...GET A NEW START—GET YOURSELF A GOOD JOB!
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"SWEET ADELAINE"

CLARK: "Lois: That wasn't a nice stunt you pulled on me! But I still like you."

LOIS: "Who cares! (-- the spineless worm! I can hardly bear looking at him, after having been in the arms of a real he-man! --)

... SUPERMAN #3

huh...?

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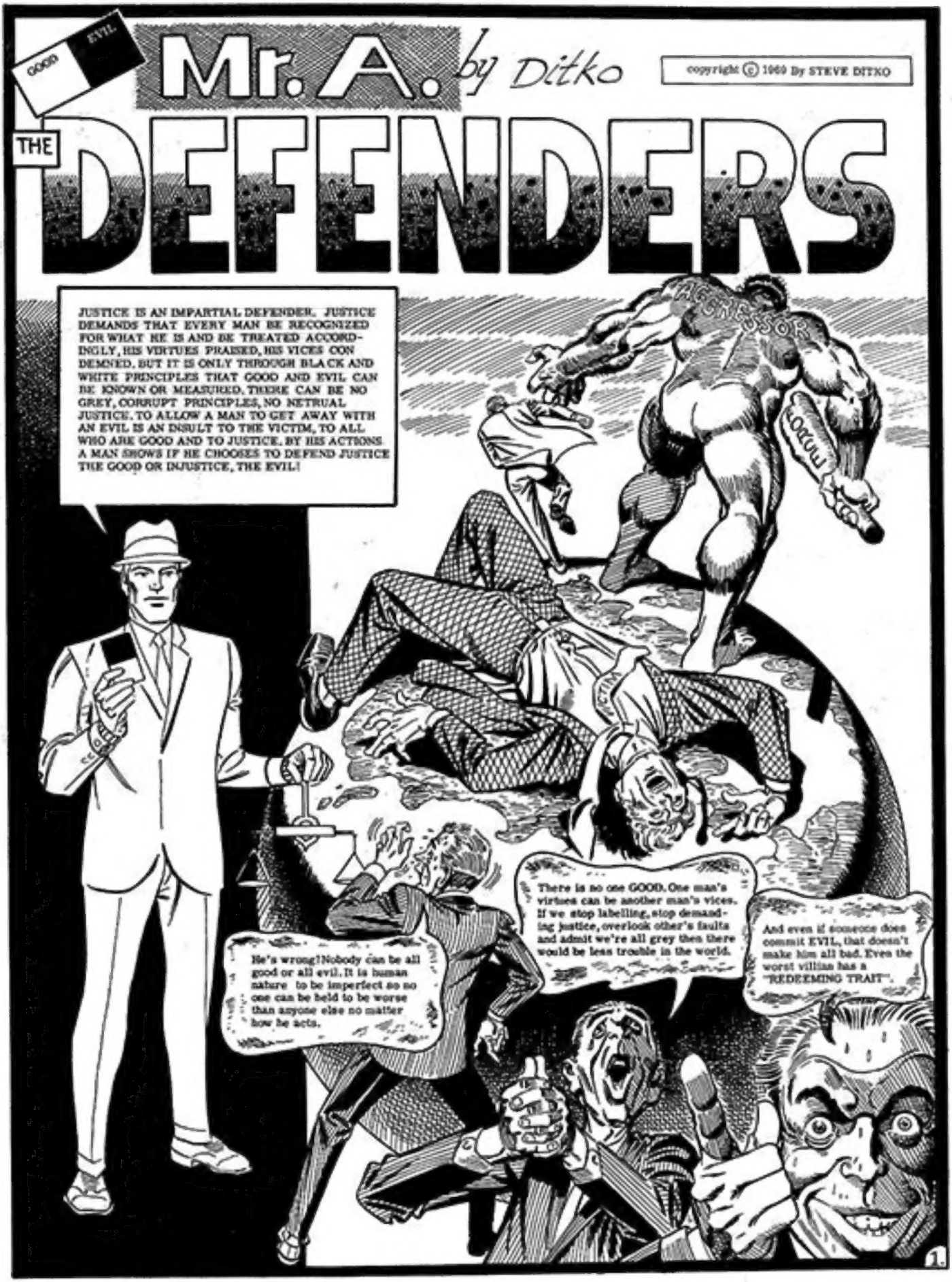
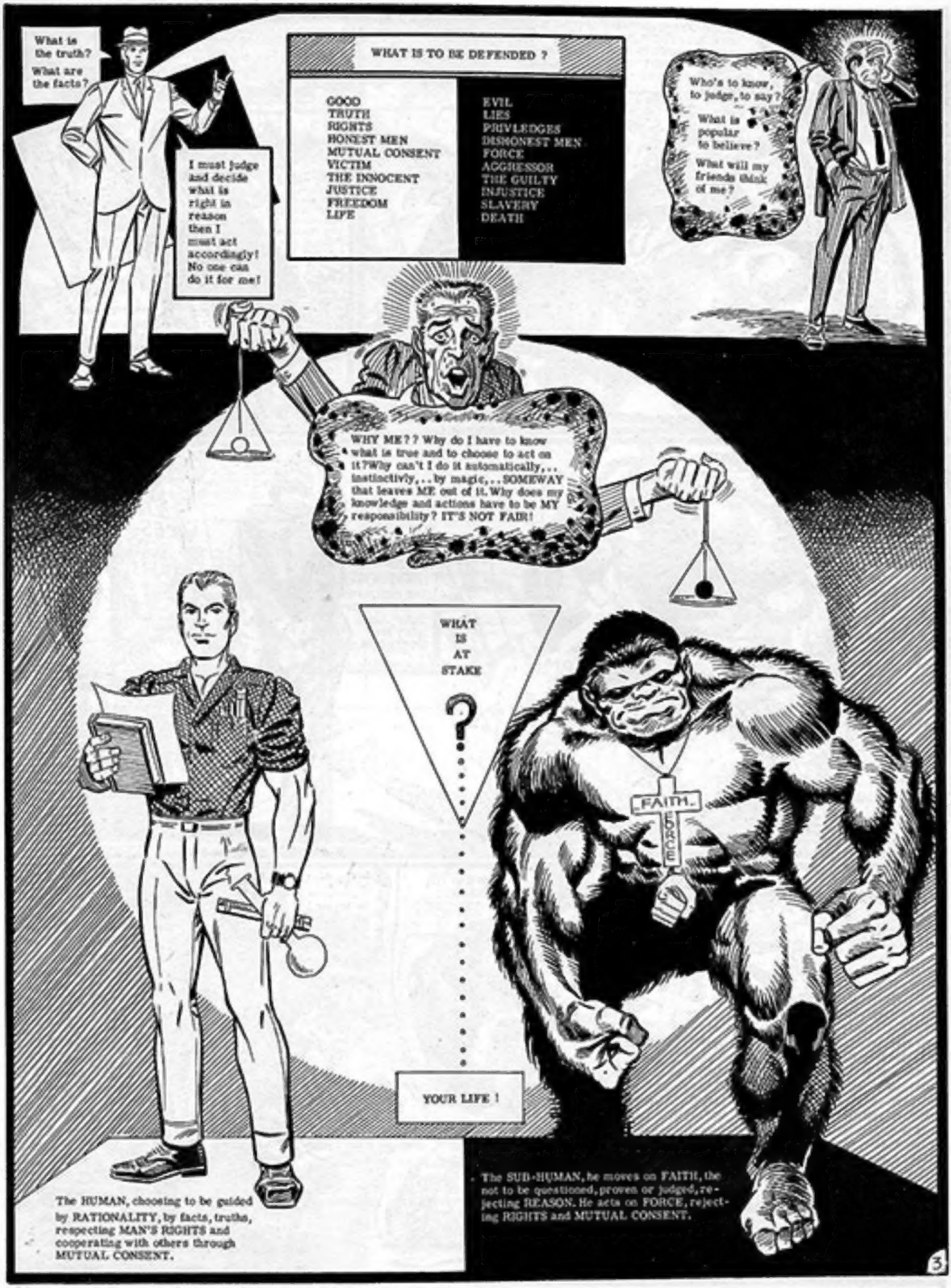
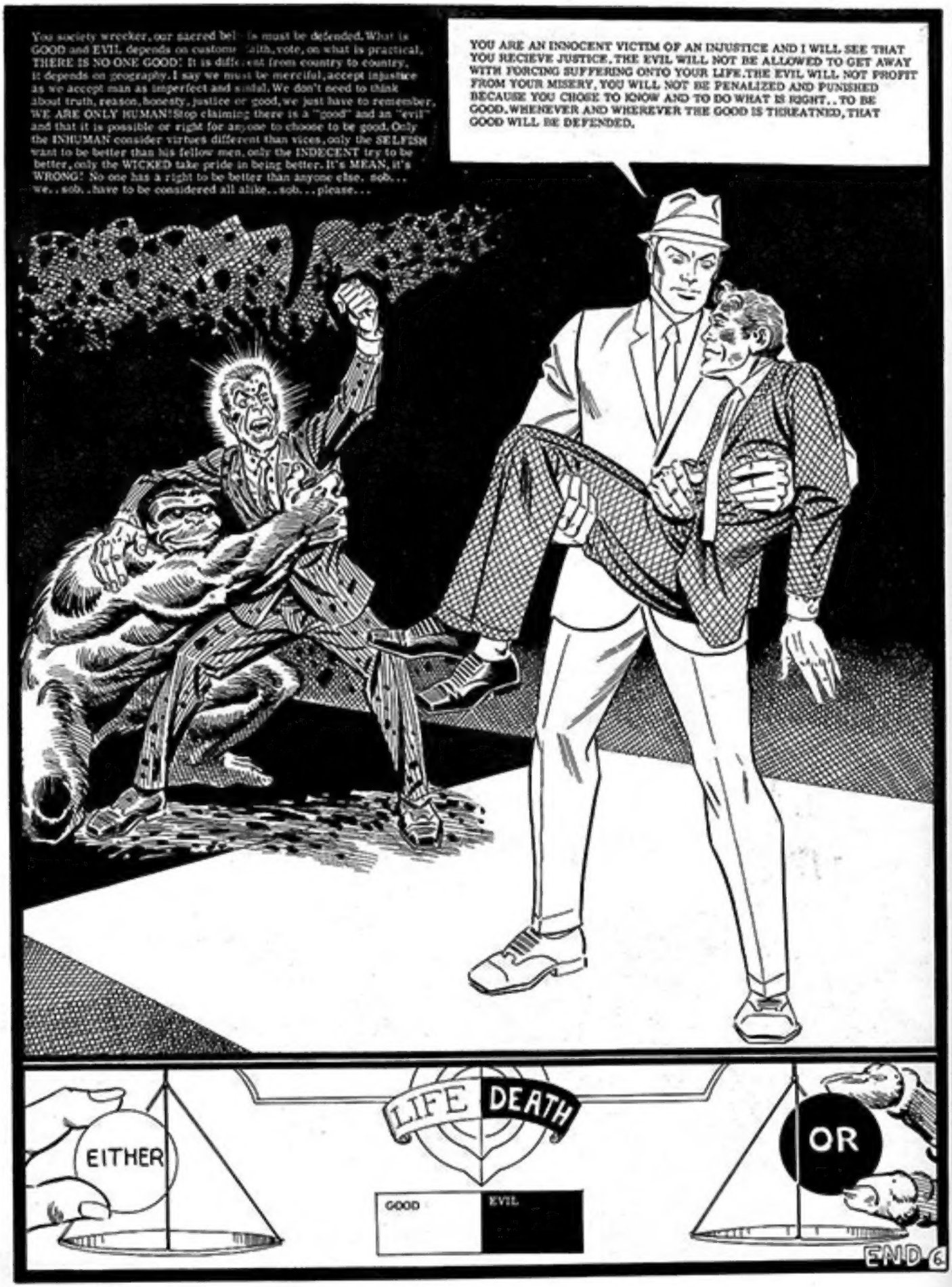

GOOD
EVIL
Mr. A. by Ditko
copyright © 1969 By STEVE DITKO
THE DEFENDERS
JUSTICE IS AN IMPARTIAL DEFENDER. JUSTICE DEMANDS THAT EVERY MAN BE RECOGNIZED FOR WHAT HE IS AND BE TREATED ACCORDINGLY, HIS VIRTUES PRAISED, HIS VICES CONDEMNED. BUT IT IS ONLY THROUGH BLACK AND WHITE PRINCIPLES THAT GOOD AND EVIL CAN BE KNOWN OR MEASURED. THERE CAN BE NO GREY, CORRUPT PRINCIPLES, NO NETRUAL JUSTICE. TO ALLOW A MAN TO GET AWAY WITH AN EVIL IS AN INSULT TO THE VICTIM, TO ALL WHO ARE GOOD AND TO JUSTICE. BY HIS ACTIONS A MAN SHOWS IF HE CHOOSES TO DEFEND JUSTICE THE GOOD OR INJUSTICE, THE EVIL!
AGGRESSOR
He's wrong! Nobody can be all good or all evil. It is human nature to be imperfect so no one can be held to be worse than anyone else no matter how he acts.
There is no one GOOD. One man's virtues can be another man's vices. If we stop labelling, stop demanding justice, overlook other's faults and admit we're all grey then there would be less trouble in the world.
And even if someone does commit EVIL, that doesn't make him all bad. Even the worst villian has a "REDEEMING TRAIT".
1.

One man's virtues can be another man's vices so who can judge what is right or wrong? HOW? What a man does has no bearing on his being "GOOD" or "EVIL".
It's human nature not to be all good or all evil, to be imperfect. We all make mistakes, we all got some good and some evil in us - so we're all grey.
FOR STATE'S GOOD
OUR LAWS
INDIVIDUAL PROPERTY & GOD SOCIETY, STATE, PUBLIC, GROUPS
FOR COMMUNITY'S GOOD
FOR SOCIETY'S GOOD
As long as a man has some "GOOD", a REDEEMING TRAIT, it's not right to call him "EVIL".
Even if there is a GOOD and an EVIL, a guy's got to compromise. He can't be selfish, he has to do things he knows are wrong. All rules are made to be broken.
Don't think me evil because I refuse to know or practise the good. I still have a speck of good, a REDEEMING TRAIT.
My total EVIL is on one side and I'll put my REDEEMING "GOOD" TRAIT on the other.
EVIL
IT BALANCES! My REDEEMING TRAIT cancels out whatever EVIL I have committed.
EVIL
So no one can ever judge a man as EVIL as long as as he has a speck of GOOD. That speck makes men all alike - NOT GOOD, NOT EVIL, JUST GREY CORRUPT AND "HUMAN".
2.


What is the truth?
What are the facts?
I must judge and decide what is right in reason then I must act accordingly! No one can do it for me!
WHAT IS TO BE DEFENDED ?
GOOD
TRUTH
RIGHTS
HONEST MEN
MUTUAL CONSENT
VICTIM
THE INNOCENT
JUSTICE
FREEDOM
LIFE
EVIL
LIES
PRIVILEDGES
DISHONEST MEN
FORCE
AGGRESSOR
THE GUILTY
INJUSTICE
SLAVERY
DEATH
Who's to know, to judge, to say?
What is popular to believe?
What will my friends think of me?
WHY ME? ? Why do I have to know what is true and to choose to act on it?Why can't I do it automatically,.. instinctivly,..by magic,..SOMEWAY that leaves ME out of it. Why does my knowledge and actions have to be MY responsibility? IT'S NOT FAIR!
WHAT IS AT STAKE ?
YOUR LIFE !
FAITH
MORE
The HUMAN, choosing to be guided by RATIONALITY, by facts, truths, respecting MAN'S RIGHTS and cooperating with others through MUTUAL CONSENT.
The SUB-HUMAN, he moves on FAITH, the not to be questioned, proven or judged, rejecting REASON. He acts on FORCE, rejecting RIGHTS and MUTUAL CONSENT.
3

THE WAY IT WORKS....
You have no CHOICE. You will be FORCED to do what is DEMANDED of you.
MUTUAL
FORCE
CONSENT
IT'S WRONG! My life is not yours to control. You can see that.... tell him it is wrong.
IT'S UNFAIR
INTERNATIONAL AWARD WINNER..
IT'S UNFAIR!
SHOWS LIFE THE ONLY WAY IT CAN BE!
IT HAS THE COURAGE TO SAY TO MANKIND...
"GIVE UP. LIFE IS A SEWER!"
TRUE!
FRANK!
RIGHT? WRONG? Who's to judge? HOW? No one is perfect. Besides, we all have a REDEEMING TRAIT.
I can use force for my needs, for your own good for the good of society, humanity, or so you can live in a "better" world.
It is EVIL to claim you have the right to force me to suffer. YOU CAN SEE THAT!..
SUBMIT OR ELSE
5 MILLION COPIES SOLD!
NEW BEST SELLER!
VICES YOUR SECRET VIRTUES
HIGHLY RECOMMEN
SLOP ALLEY
WHY ME?
LIFE
A SCIENTIST FACES THE SUPERNATURAL
NO HOPE
Don't put on that INNOCENT ACT. You are no better than anyone else. You have a RE-DEEMING "EVIL" TRAIT that cancels out your GOOD so you can't be INNOCENT or GOOD.
One must use force to get what one wants or to make others others see what is right. THERE IS NO OTHER WAY!
WHAT OF REASON... JUSTICE?..
JUSTICE!? You dirty trouble-maker, you are being UNJUST by asking for JUSTICE. You want to be treated as an individual and judged on your own merits according to clearly defined objective principles just so you can discriminate against your fellow men with your VIRTUES. .... You're SINFUL!
UNWARRANTED PHYSICAL FORCE
4

Who is INHUMAN enough to claim that JUSTICE is "JUST"!....AAARRGGH!
NO! You have no RIGHT to use force to stop me from forcing others to obey me. WHAT OF MY RIGHTS?
RETALIATION TO FORCE
BY INITIATING FORCE, YOU CHOSE TO PUT YOURSELF OUTSIDE THE PROTECTION OF RIGHTS. YOU CAN'T CLAIM A "RIGHT" FOR YOURSELF THAT YOU DENY TO OTHERS.
OH, HOW AWFUL! MR. A. is using VIOLENCE against another human being for no reason. He's taking the law into his own hands. No one's safe from such a CRUEL INHUMAN MONSTER!
But I'm the upper hand, power, authority, special privledges.. whatever I do is RIGHT!
TO REJECT MUTUAL CONSENT IS TO REJECT RIGHTS. TO CLAIM THAT FORCE DETERMINES RIGHTS.
JUSTICE DEMANDS EQUAL RECOGNITION--EQUAL PROTECTION...EQUAL RIGHTS. RIGHTS BELONG TO MAN. NO MAN CAN HAVE MORE OR LESS RIGHTS THAN ANOTHER. RIGHTS ARE NOT "GIVEN" AND NO ONE MAY TAKE THEM AWAY. A MAN GIVES UP HIS RIGHTS AND THEIR PROTECTION BY HIS REFUSAL TO RECOGNIZE RIGHTS WHEN HE VIOLATES THE RIGHTS OF ANOTHER MAN.
JUSTICE
mutual consent
FORCE
THE PRINCIPLES OF FORCE AND ITS PRACTIONERS ARE EVIL. THEY ARE RESPONSIBLE FOR INJUSTICE, VIOLENCE AND INNOCENT VICTIMS. THEY HAVE NO DEFENSE... THEY CAN HAVE NO DEFENDERS.
MY RIGHTS
YOUR RIGHTS
You know what it means to you if REASON and JUSTICE are recognized as true ruling principles. You can only profit through my ways, by irrationality and injustice. You have no choice. To protect your own gains and position, YOU MUST DEFEND ME!
But I don't go along with all of your methods... some I consider HORRIBLE ..almost EV..il.
Where men are honest, I can't exist. I have power only through you, the corrupt, and you seek gains only through me, the evil. We are joined. We survive or perish together. it is our way or his way... CHOOSE!
To be judged under JUSTICE.. to be recognized and be held responsible for what I really am... to get what my HONEST abilities are worth... OH, MY GOD! NO! NO! NOOOOO
IT'S NOT FAIR! Why shouldn't I get away with what I'm not entitled to.. I'M ONLY HUMAN!
JUSTICE
deserved gains
undeserved gains


You society wrecker, our sacred beliefs must be defended. What is GOOD and EVIL depends on customs, faith, vote, on what is practical. THERE IS NO ONE GOOD! It is different from country to country, it depends on geography. I say we must be merciful, accept injustice as we accept man as imperfect and sinful. We don't need to think about truth, reason, honesty, justice or good, we just have to remember, WE ARE ONLY HUMAN! Stop claiming there is a "good" and an "evil" and that it is possible or right for anyone to choose to be good. Only the INHUMAN consider virtues different than vices, only the SELFISH want to be better than his fellow men, only the INDECENT try to be better, only the WICKED take pride in being better. It's MEAN, it's WRONG! No one has a right to be better than anyone else. sob... we..sob..have to be considered all alike..sob...please...
YOU ARE AN INNOCENT VICTIM OF AN INJUSTICE AND I WILL SEE THAT YOU RECIEVE JUSTICE. THE EVIL WILL NOT BE ALLOWED TO GET AWAY WITH FORCING SUFFERING ONTO YOUR LIFE. THE EVIL WILL NOT PROFIT FROM YOUR MISERY, YOU WILL NOT BE PENALIZED AND PUNISHED BECAUSE YOU CHOSE TO KNOW AND TO DO WHAT IS RIGHT.. TO BE GOOD. WHENEVER AND WHEREVER THE GOOD IS THREATNED, THAT GOOD WILL BE DEFENDED.
EITHER
LIFE
DEATH
GOOD
EVIL
OR
END 6

PROJECT: WILL EISNER

This is an article on one of the most famous comic book artists of the 20th century - William E. Eisner. In fact, it is more an article on an era than just one man's works, for to tell about Will Eisner one must tell a little about many other artists and writers who worked for him and his associates.

Why did Tom and I tackle such a mammoth research project? Well, I for one never expected to take on anything like this. All the article work I've done up till now has been on comic books and characters - never on the comic book career of one man. At the time I was asked to do this I owned just three stories by Will Eisner: two in POLICE COMICS and one in an issue of Harvey Kurtzman's HELP! magazine. Now I admit that, while no stranger to the Spirit, Will Eisner was just a name of an artist to me - a good artist, true.

I had first seen the Spirit in 1949. At that time, Pittsburgh, Pennsylvania had three daily newspapers: The Post Gazette, The Sun Telegraph and The Press. The last two also printed Sunday editions, with The Press carrying mostly NEA and United Feature comics like L'il Abner, Capt. Easy and Out Our Way, and the Telegraph had Prince Valiant, Blondie, Flash Gordon, etc.

Then, in the late 1940's, The Post Gazette also started a Sunday edition which was to last into 1951. (The Pittsburgh Press was the only paper to survive.) And one of the strips the PG carried was the Spirit Comic Section. For about three weeks the Spirit supplement appeared comic book size, but with the fourth week it was enlarged to full tabloid proportions (11" x 15") and remained that size until the Sunday paper folded.

Even then I appreciated good art, so I kept all those Spirit sections and still had them as late as 1960 when I first discovered comic fandom. But, for some unknown reason, I traded them all away for Golden Age comics.

This could have been the end of my interest in the Spirit and Will Eisner - and, for a time it was - but my interest was temporarily renewed when the Feb. 1962 issue of HELP! (Vol. 2, #1) came out, for this issue carried eight pages devoted to Eisner and his creation - slightly over one - fourth page of text and seven pages of the Spirit in a story called "Sand Saref". But I really wasn't interested in collecting the Spirit as I was after the likes of Batman and Captain America.

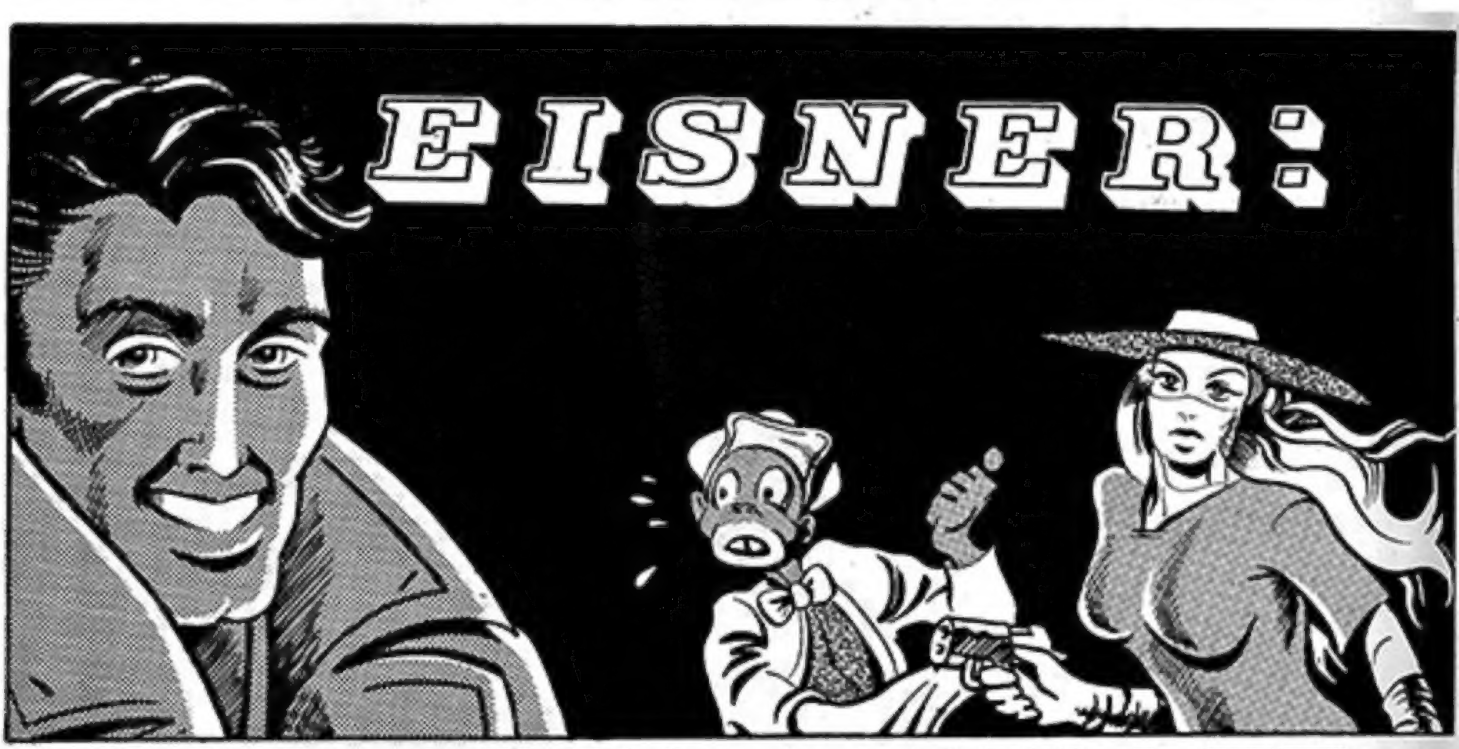
In April 1966, Thomas F. Fisher and I started to correspond, discussing the usual things for two collectors: comics, old and new. Then Harvey released their first reprint issue of the Spirit and Tom was hooked. He was wild about the Spirit and Eisner and by the time the second (and last) issue came out he was a confirmed Eisner fan. He then purchased Ed Aprill's Spirit reprint book and the raves from him were such that I had to do the same to see what it was all about. I must tell you this: any Eisner fan, any Spirit fan ... any COMIC fan who missed that reprint of the first ninety-three Spirit daily strips has missed a gem.

Tom and I had wanted to work together for sometime, so he finally popped the question: Would I do an article on Eisner? I replied yes, and January 1967 "Project: Will Eisner" began in earnest.

What little information I had was added to what Tom had and I discovered he had a bit more than I. On Sunday, Jan. 9, 1966, an article on Eisner and the Spirit written by Marilyn Mercer, a former secretary to Eisner, appeared in the magazine section of the New York Herald Tribune. The story was entitled "The Only Real Middle-Class Crimefighter." This same article included five pages of the Spirit with all new Eisner art, his first since 1951, which only added to our enthusiasm.

We knew there would be a lot of problems. How could we find the addresses of certain artists now, including Eisner himself - and then, would they help out? As you can see in the following pages, we had, for the most part, very good luck in that area. If not for the kind help given us by both Mr. Eisner and those who worked for him, as well as the fine assistance of the many Eisner devotees across the country, this article would never have made it in print. I only hope in the end that you enjoy reading it as much as we did researching and writing it.

R. L. M.



BY RAYMOND MILLER

In COMIC ART #4, Hal Lynch and Vernell Coriell, in their memorable story "Minute Movies," the story of Ed Wheelan, wrote that Mr. Wheelan is truly the "D. W. Griffith of the Comics." He introduced the straight drawing and serious continuity to comics that got them out of the one strip punchline and into continuing stories. This, in turn, led to the story - telling adventures of Dick Tracy, Prince Valiant and the rest. Yes, Ed Wheelan was the D. W. Griffith of the comic strip, and, almost twenty years later - in 1936 - we find a new "Griffith" - this time William E. Eisner. Just as Wheelan got the newspaper strip out of a rut, so did Eisner for the comic book. Eisner introduced the first original stories especially made for comic books. Up till 1936 the only thing comic books carried were reprints of newspaper strips, but Will Eisner was soon to change the history of the comic book publishing business - and at a very young age of about nineteen.

I noted after rereading the story of Ed Wheelan's life that he introduced continuity in his "Midget Movies" strip (the forerunner of Minute Movies) in 1917 - the same year Will Eisner was born. Thus, there were two outstanding events for the world of graphic art in one year.

Will Eisner was born during World War one in New York City in the year 1917. His father was a Seventh Avenue manufacturer, and Will spent his early childhood days around that part of New York, never dreaming that one day he would rank near the top of the list of twentieth century cartoonists. Even at the young age of seven he had thoughts of becoming an artist, but his days spent at DeWitt Clinton High School aimed him toward a career as a stage designer. But the cartoonist in him was stronger, and he ended up studying art at DeWitt. (Anyone who has ever read the Spirit can see that Will mixed stage designing with cartooning because his stories and layouts are so carefully staged.)

After he finished school, he went to work as a writer-cartoonist in the advertising department of The New York American. Will says his reason for going to work for The American was starvation. Assuming he was eighteen or nineteen years old when he graduated from high school, the year he went to work for The American must have been around 1935 or 1936.

EISNER'S FIRST STRIP...?

The earliest Eisner strip we have encountered appeared in WOW, WHAT A MAGAZINE #2, August 1936, published by Henle Publishers of Jersey City, New Jersey. Since this was 1936, Will could have been no more than nineteen years of age at this time. He did the cover of this comic, and two inside strips. There are no copyrights on the material, and all of his work is signed by his real name. This was new material, done originally for this comic. Therefore, it looks as his claim that he was the founder of original comic strips for the comic books is true. His first strip in this book is entitled "The Flame" which was printed black and white and ran only two pages. Canadian collector/dealer Ken Mitchell notes that Will used most effective Ben-Day screens (a la Milton Caniff of the same period) in the strip. The second (and superior strip, Ken notes) was called "Capt. Scott Dalton." This - also in black and white - ran for three pages. This was set in the city ... a favorite background in any Eisner strip, and later perfected in the Spirit.

After much checking on dates, Tom and I have come to the conclusion that these strips, then, are either reprinted strips Will originally did for The New York American (which is unlikely since he worked for their advertising department), a moon-lighting job he was doing - or Ken Mitchell is mistaken. But considering that Eisner himself claims to be the first to do all-new strips for comic books, I can't see how Ken can be in error, so we must assume WOW, WHAT A MAGAZINE #2 to be the jumping-off point for original material. At the same time, Will was also doing one page cartoons for FAMOUS FUNNIES.

To our knowledge, Will had no stories appear during 1937, other than "Hawks of the Seas," which will be discussed later. Henry Steele informs us that Eisner did a story for CIRCUS COMICS #1, June 1938, called "Jack Hinton, the Guardsman," which was six pages long, and another six-pager titled "Charles O'Mally," in CIRCUS #3, August of that same year. Both stories were done under the title "Complete Picture Novel." CIRCUS COMICS was a Charles Lever Publication, although Bill Spicer's GUIDE-BOOK TO COMIC FANDOM lists the publisher as Globe Syndicate.

In 1937, Will created his first major strip. A year later, he and Jerry Iger formed a partnership to produce original comic book material. Will told us, "There was at the time only a few comic books in the market. These depended solely on syndicated strip proofs. Since most of these had been con-

"I hit on the idea that original material would be the 'coming thing.'"

tracted for, the new publishers (mostly pulp, who were having a bad time) wanted to get into this new field. I hit on the idea that original material would be the 'coming thing.' I asked Iger (who was then at liberty) to be my partner, and we went into business producing comic books." (Note: Ken Mitchell tell us that Iger was editor of WOW, WHAT A MAGAZINE.)

Eisner observed that their comic books were a great financial success. Comic publishers were paying a flat $5.00 per page for material and Iger and Eisner undertook the task of meeting that rate by setting up a "factory."

"I would write and design the characters," Will explained. "Somebody else would ink, somebody else would letter. We made $1.50 a page net profit - I got very rich before I was 22."

As great as the above sounds, it may be slightly exaggerated. This depends upon when the work appeared under the pseudonym "Willis Rensie." Will didn't say if he used this name before or after his partnership with Iger, but from what he said previously, the name Rensie must have preceeded the Eisner/Iger partnership. Will continued, "Much of the stuff that appeared under the name Willis Rensie ... was done by me during a very hungry time when I could not afford a staff and I attempted to convince publishers that I had a huge stable of talented artists working for me."

Now from that statement, the pseudonym must have preceeded the partnership, since Will said that he and Iger did have a fairly large staff by then.

"HAWKS OF THE SEA"

Going on this assumption, then Will's strip, "Hawks of the Seas," was his first "name" strip. "Hawks of the Seas" marked its debut in FEATURE FUNNIES #2, Nov. 1937. This was one of Everett M. Arnold's earliest titles (his first comic title being THE COMIC MAGAZINE, 1936).

"Hawks of the Seas" was to run 11 or 12 issues in FEATURE FUNNIES, last appearing in #12 or 13, placing the date at September or October, 1938. And if my data is correct, the very first story was simply called "The Hawk." The rest of the FF stories carried the full title "Hawks of the Seas." (After FEATURE FUNNIES, the strip could have appeared in a few issues of a comic called WAGS, according to Aussie fan John Ryan. Can anyone confirm this?)

JUMBO COMICS #1, Fiction House's first title, saw light of day Sept. 1938, and "Hawks" appeared inside.

"Hawks" was set in the days of the Jolly Roger, pirates, schooners and buried treasure. The Hawk was a hard and dangerous enemy to all who would defy the laws of justice. He and his merry crew sailed the seven seas in The Lady Scarlet in search of pirates and other assorted sea-crooks.

The strip was still called "Hawks of the Seas" until JUMBO #7 or 8, but by the ninth issue the title was again shortened to "The Hawk." It is my opinion that the last Eisner Hawk story saw print in JUMBO #11, because from #12 on to at least #41 the stories were a rehash of earlier adventures, pieced together by using panels from former strips, with occasional new panels by other artists mixed in with the earlier Eisner panels. Robert Webb took over the art chores in #44 (with the exception of the few John Martin did between #45 and 51) and handled them up to near the end. Still, these stories all bore the pen name of "Willis Rensie."

One of the earliest artists to work for Eisner and Iger Ltd. in 1938 was the late S. Robert Powell (plus another artist who Bob could not recall). Bob noted, "My desk

The characters depicted below, from left to right, are Blackhawk, Ebony White, Lady Luck, Mr. Mystic, Commissioner Eustace Dolan, Plastic Man, and Will Eisner himself.

was a piece of cardboard carton under a lamp that gave me a shock every time I touched it. I was paid $10 a week for my services." But he remembered that they all moved to a larger quarters about three times in 1939. Now his earnings had been upped to $12.50 a week, and he was awarded the title "Art Director," with some thirty artists under his direction, among them George Tuska, Bill Williams (same as Wilmer Williams, "Red Bee,"), Bill Bossert and Gene Fawcette.

SHEENA

Bob Powell gave us some info on the origin of Sheena, Queen of the Jungle. To quote Mr. Powell, "When I joined the original 6' x 8' studio of Eisner and Iger, Mort Meskin had done a week's work on Sheena - then quit. Will wrote the first stories and then I took over. Boy was I awful!" So, while Eisner originated Sheena, he never actually worked on the finished artwork. He handled the writing, layouts and breakdowns for the first few stories. Powell handled the art with the second issue on and finally the writing and layouts, too.

In 1939 the first of the new titles, SMASH COMICS #1, August, appeared, and would later be a part of the Quality Comics Group. This was the only title published by Everett M. Arnold, or "Busy" Arnold as his friends and employees referred to him.

In early 1940, Jerry Iger bought out Eisner's interest in their art shop, Will tells us. Bob Powell confirmed this. Eisner then formed a partnership with Busy Arnold, who was a businessman, not a creator himself. Powell noted that he, Nick Viscardi, Chuck Mazootian, Tex Blaisdell and the late Lou Fine went with Will to the studios in Tudor City. The new partnership of Eisner/Arnold undertook many projects - a new line of comics and the Spirit Sunday Supplements among them.

Sometime during early 1940 or late 1939 Will also originated such strips as Wonderman in WONDERWORLD COMICS and K-51 Spies at War - under the name "Rensie" - also in WONDERWORLD. He created the Flame, too, and pencilled the early stories with Lou Fine doing the inks.

Iger still had a large stable of artists and continued to put out art for Eisner as well as for Fiction House, Great Comics, and others.

The new partnership of Eisner/Arnold got underway in 1940 with the debut of CRACK COMICS #1, dated May 1940. This was the first title to carry the "published by Comic Magazines Inc." byline.

Now there were three titles: FEATURE COMICS published by Comic Favorites, SMASH COMICS by E. M. Arnold, and CRACK COMICS by Comic Magazines Inc. This trio was soon joined by NATIONAL and HIT - both in July 1940, and published by CMI. NATIONAL saw the debut of a new Eisner creation in the form of Uncle Sam, perhaps his first costumed hero for Arnold. But this wasn't his first creation for Busy Arnold, for he had created and drawn the first thirteen episodes of "Espionage, starring Black X" in SMASH #1 - 13.

The Quality Comics Group emblem first appeared on SMASH COMICS #14, Sept. 1940, then on HIT #4 and NATIONAL #4, Oct. 1940, and finally CRACK #5 or 6. Now all art appearing in these three comics came either from Iger's art shop or the Eisner/Arnold shop.

Going by the three month advance dates comics carry, you can assume that the Quality emblem began appearing about June 1940 - the same month Will introduced the Spirit Sunday Supplement.

THE SUPPLEMENTS

Will says, "At the age of 23, I conceived the idea of a comic book insert for newspapers, and, with the Register and Tribune Syndicate, launched the Spirit." The first supplement came out Sunday, June 2, 1940. They contained three stories: The Spirit, Lady Luck and Mr. Mystic. The Spirit, of course, was by Will himself. Bob Powell did Mr. Mystic. The Lady Luck strips carried the name "Ford Davis," which was a house name. The art was first by Lou Fine, then Chuck Mazootian, followed by Nick Viscardi (whom Powell noted was one of the best draughtsmen bar none, but incredibly slow-working), and finally by Klaus Nordling.

Now let's break down this Spirit Supplement and see what made it tick. Leading off was the Spirit, and since this article isn't aimed at repeating origins or describing the characters in great detail, we will skip that part and go on to more unpublished data, assuming most readers are familiar with the Spirit.

The supplements were published, naturally, every Sunday, without a miss from June 2, 1940 to Sept. 28, 1952. Will Eisner was the artist, writer, layout man, idea man - you name it - from the very first Sunday up to his induction into the Armed Forces in 1942. During this time, Tex Blaisdell (the current Little Orphan Annie artist) worked as a background man for Eisner. By now Bob Powell had gone free-lance but was still putting forth for Arnold/Eisner. During 1940 - 41, Powell not only wrote some Lady Luck strips, but many times parts or all of the Spirit. He also did some of the drawing, copy and layout work. The following information, word for word, has been double-checked and confirmed by Alex Kotzky ("Apartment 3 - G")

A SPIRIT DAILY

LOOK—BOTH SHIPS ARE AFIRE NOW!
WHERE'S THE SPIRIT?
HE'S HOLDIN' ON OFF SO WE HAVE A CHANCE TO SWIM TO A SAFE DISTANCE!
WOT'D APPENED TO THAT BAD PENNY, BLIND BAT!
WHO CARES?!
CONSARN YEU STUBBORN MOB—FURGOT TIME I DO SOMETHIN' HONEST, AND YE OBJECT! GIT IN THE WATER AN' SAVE YEUSELF SPIRIT... I'LL STAY BEHIND!
HEY!

Alex himself: Alex both pencilled and inked backgrounds in the Spirit (in the supplements) from October 1941 on. Then, in June of 1942, with the loss of Eisner to the military, he began to ink Lou Fine's pencils on the figures, as well as do pencil and inks on the backgrounds. They continued, in that fashion, until July 1943, when Alex entered the service. This then explains why the switch from Eisner's Spirit to Fine's Spirit was gradual and not a sharp change in style. The name of the inker who rendered Lou's pencils after Kotzky entered the service was Ruben King, son of the illustrator and writer, Alexander King.

The year 1945 is a little dim as far as artists go on the Spirit, but late that year saw the return of Eisner. Some believe Jack Cole and Paul Gustaveson may have had a hand in the Sunday Spirit at one time or another - unconfirmed, as yet.

Let's backtrack and see who did Mr. Mystic and Lady Luck prior to 1946, as they were vital characters to the supplement.

Lady Luck, a female costume heroine, dressed in green and a green veil began with the first supplement.

"At the age of 23, I conceived the idea of a comic book insert for newspapers...."

The name on the strip, "Ford Davis," as was previously mentioned was really a house name for several artists and writers throughout 1940 and 1941. We were lucky to get a lot of answers from Klaus Nordling himself. Klaus took over Lady Luck in January 1942. He said, "At first I signed the work with both the house name and my own. After a few issues I dropped the house name, using only my own." Klaus doesn't recall the date of the final supplement to carry the strip, saying "I do remember, however, having her disappear (forever?) in that final story." Klaus did both his own art and scripts. "A few times, under the pressure of a deadline, I was helped with plot summaries by Harry Stein, but I'm not quite sure if that was on LL." This work by Nordling was free-lance for Arnold. Prior to that he also did free-

Mr. Mystic as it was not until Oct. 10, 1943 that Fred Guardineer's name appeared on the strip. Mr. Guardineer informs us that he completed the final Mr. Mystic strip March 23, 1944, which appeared May 14.

Fred did the entire strip himself, like Powell. And similarly, while doing this he was working free-lance for Busy Arnold. The MM strip was dropped because Guardineer was going into the service and Arnold apparently couldn't find a replacement that suited him.

Fred Guardineer was inducted into the service March 23, 1944. After two years in, he returned to find that he no longer had work at Quality ... though he made out well by working on magazines put out by Bob Wood, Vin Sullivan and others.

Mr. Mystic had been replaced by "Intellectual Amos" and lastly by

4/25/42

FEW SECONDS LATER....
THREE CHEERS FOR THE SHIP!
LOOK--THE SPIRIT'S SAFE! HE'S SWIMMING THIS WAY!
WELL... BLIND DATE DONE IT AGAIN!
YEEEEEE!... GLUBBLE!!
YE BLOCK'T YE WHARF DATE--WHO THREW YE OUT HERE!!
!!

...ce work for both Eisner and Iger, but not in their strips. He also believes he did most of the new LL stories for SMASH COMICS, and, when that title changed to LADY LUCK COMICS, he thinks he did all new work there, too.

From additional data we have come up with, we discovered that the Davis/Nordling signatures appeared on this strip from March 1, 1942 through April 12, 1942. (Note: Klaus says January, but since he would be working six to eight weeks in advance, his January art would first appear in March.) Nordling's name then appeared solo on LL from April 19, 1942 through March 3, 1946 when the strip was dropped. Lady Luck reappeared on May 5, 1946, but this time was "ghosted," and unsigned. This ghosted version continued through November 3, 1946, when it was again dropped, this time permanently.

Bob Powell created and wrote his own Mr. Mystic strips, and worked on it almost up to the time he enlisted in the Air Force in August 1943. (He was released in 1945.) Again, like Nordling, Powell must have worked weeks or months ahead on "Flatfoot Burns."

Looking over the Spirit Supplements, one will find that none of them had covers as such. The masthead of the newspaper always appeared at the top of the splash, which served as the cover. Busy Arnold's copyright appeared in the first one, on an inside page initially. It continued to appear through the supplement of November 10, 1946, and then disappeared in this, the first eight page supplement. Page numbers for each story saw the Spirit being seven pages long from June 2, 1940 to January 5, 1941, then upped to eight pages from January 12, 1941 to July 30, 1944, and back down to seven, August 6, 1944 through the end, except for the last two or three which saw the Spirit strip shrink to four pages, shortly before extinction.

All Lady Luck stories ran four pages. Mr. Mystic was five pages from June 2, 1940 through January 5, 1941, then four pages until its demise. The first full page splash for the Spirit was on August 25, 1940.

Let's take a look at Eisner's other endeavors during the war years.

Eisner/Arnold now had five titles going for them: FEATURE, SMASH, CRACK, HIT and NATIONAL. But before 1941 was over, they added four more titles to the Quality line-up. These were UNCLE SAM QUARTERLY #1 (later becoming BLACKHAWK) and DOLLMAN QUARTERLY #1, both for Autumn of 1941, and two monthliest, MILITARY and POLICE, and Will was made editor of MILITARY, a post he held through the first thirteen issues. Will originated for MILITARY one of his most famous and successful strips - one that even outlived the Spirit: the Blackhawks.

BLACKHAWKS

Eisner plotted, scripted, did breakdowns and layouts for the first few Blackhawk stories just as he did with Sheena two years before. He also, apparently, did the original sketches for the character. Charles Cuidera was selected for the art chores and after the first few issues took over the writing.

Busy Arnold was General Manager of Quality and therefore, since he was Will Eisner's partner, any artist under contract to Arnold would automatically come into Will's shop. Tom and I speculate that this shop lasted until 1945, run by Arnold during Will's stint in the service. (Some artists believe Jerry Iger's shop broke up in 1942.)

SPIRIT DAILIES

On October 27th, 1941, a new daily strip debuted, but the character was already familiar to many readers: Denny Colt, detective, or the Spirit.

Eisner was able to do the dailies until 1942, when Jack Cole took over the strip. Alex Kotzky told us "Will Eisner had an art shop beginning in 1940, somewhere in New York City [the Tudor City section]. This shop did work for Arnold and for the supplements. Then, in 1942, when Will entered the Army, the shop ceased to exist, in the sense that the staff remained the same (excepting for wartime drains, of course) but that it no longer worked in one central location - some of the artists, for example, working in Stamford, Connecticut - others working at home, and so forth. Will's shop, then (as a physical location) ceased to exist when he entered the service."

In 1942, when Busy Arnold established a New York office of his own, he was able to maintain a studio of his own artists without dependence on Iger. Therefore, it seems as if the period Alex worked with Jack Cole in Stamford, Connecticut was a short one. Kotzky says that he and Lou Fine worked on the Spirit in Arnold's office in Stamford in 1942. At that time, Jack Cole lived in the same area and Alex says "we had some good times together," indicating that he and Cole were close friends. Since that is the case, then it's hard to imagine that Cole didn't get his licks in on the Spirit supplements.

Gill Fox was Arnold's comic book editor at that time, but when he answered Uncle Sam's call in 1943, George E. Brenner took over that position. Arnold handled only the executive end.

Who wrote the scripts for the Spirit? Eisner, when he could, of course. Otherwise, they got them from free-lance writers, two of the chief ones being Manny Wade Wellman and, later, Jules Feiffer.

A list of some of those who worked for Arnold/Eisner and what they did is: Jack Cole ("Plastic Man," created by Eisner/Arnold but, to the best of our knowledge, never written or drawn by Eisner, and also a character named "Midnight"), Gill Fox (covers, one page fillers, etc.), Al Bryant (Dollman), John Cassone, Fred Kida (MILITARY COMICS features), Reed Crandall ("The Ray," "Blackhawks,") Klaus Nordling ("Lady Luck"), Bill Smith, Bob Powell ("Mr. Mystic," plus much Spirit work), and possibly Joe Kubert.

Now with Arnold and his crew back in New York they began turning out the Spirit and company from there.

All of Quality's artists (including Kotzky) seem to think the Spirit dailies were dropped shortly after Cole stopped doing them (e.g. the summer of 1942). But we found this isn't so, and that leaves us with only one assumption - Arnold must have farmed out all the Spirit dailies from the time Cole dropped them to 1944, because if they had continued to be produced in Arnold's shop, then Kotzky and the rest would have seen and probably contributed to them at one time or another. The dailies did run until sometime in February, 1944.

POLICE COMICS

The last title added to the Quality line was POLICE COMICS, #1 dated August 1941. #1 featured the origin of another of Eisner's most enduring creations: Plastic Man. However, since DC recently reprinted that strip, and since Eisner himself really had little to do with the strip after coming up with the idea, I will concentrate on another strip that appeared in POLICE, starting with #11: the Spirit.

Eisner's art was to appear in issues #11 - 42, and much value is put on all POLICE and SPIRIT comics. However, after a great deal of research, we discovered that all 32 SPIRIT comics, and all the POLICE stories were by other artists, with the exception of POLICE #11 - 42. All the Quality and Vital book stories were reprints of the original Sunday comic sections. In POLICE #11 through #26, all Spirit stories were seven pages long, then from #27 through #55, they became eight pages in length. The seven page reprints resumed with POLICE #56 and all remaining issues through POLICE #102 were seven pages, also. (The Spirit missed appearances in POLICE #89, 91 or 92, but appeared instead in MODERN - formerly MILITARY - #83 and #102.) While most stories in SPIRIT #1 through 15 are by Lou Fine, one will find that the majority in #16 to #22 are by Jerry Grandenetti, and these are the ones with the "Eisner touch."

Will was released from the Army in the fall of 1945 and, only twenty-eight years old, was faced with mapping out the course of his future career carefully. How could he take full advantage of the post-war period that was to follow? He could, of course, return to Quality and resume his art shop for Arnold, but, would that be to his greatest advantage? Over the three years in the military, he had learned just how powerful a tool panel art could be as a visual aid to education. During that same period, he had developed contracts with the government in this field - ones that could prove invaluable to him in the future. Further, he could foresee the growth that was due to hit the field of advertising once consumer goods began rolling off the production lines once more. Was he to throw away his opportunities in both of these fields simply for the security of Arnold's Quality shop, to spend the rest of his life as a panel artist? No, Will couldn't do that.

So, late in the fall of 1945, a civilian once more, Will Eisner once again set up an art shop in New York City - this time an independent one on Wall Street. But this shop would be different than his previous shops - it wouldn't confine itself to producing comic strip material. Still, Eisner couldn't forget his Spirit supplements. After all, the character still belonged to him, and indeed, it had proved to be the cornerstone of his reputation.

He would have to take over the Spirit sections once more.

POST WAR YEARS

1945 - 1952

Since the Spirit still had a very large following, Will didn't intend to let his baby die. But how would he handle the supplements? What with his new Audio-Visual business, maintaining government contracts, and setting up the advertising business - not to mention organizing and running the new art factory - would he be able to find the time to do the actual Spirit art each week? Even if he could, would the pay be worth it? After all, Arnold's contract with the Register and Tribune Syndicate still had a year to run, and that contract was scaled to pay staff artists ... not Eisner.

If he sold himself short now, would he be able to raise the ante later? No, he'd better bide his time, before actually resuming the Spirit art. Still, he had to do something - he couldn't just leave his beloved Spirit in the mess it had become over the war years. That he couldn't bear. What to do?

Well, first of all, he could upgrade the supplements considerably while leaving the actual execution (pencils and inks) to staff artists, by resuming control of their production once more. That is, he could plot and write the strip, plus contribute layouts and breakdowns, without his actual art appearing on it. All he needed was a good staff artist to handle the execution. That young fellow Will picked was Jerry Grandenetti.

In a letter from Jerry, he told Tom and I that he first went to work on the Spirit in 1946, along with other artists. But he, apparently, doesn't consider that his true work on the feature began until 1947. The first of these new Spirits: January 6, 1946.

Jerry said, "From 1947 through 1951, Eisner drew most of the Spirit and inked some of it. I therefore inked most of the Spirit and drew some of it. While on the staff working on the Spirit, I began to

work on the Dr. Drew feature." (Note: This was a strip in Fiction House's RANGERS COMICS.) "I then began to work free-lance on both the Spirit and Dr. Drew."

During the last years (1951 - 1952), Jerry's job was pencils on the Spirit; Jules Feiffer wrote the scripts and Jim Dixon did the inks. This trio continued until Eisner was forced to farm it out to the Charles William Harvey Studio in 1952. (Note: The studio was run by Charles Stern, William Elder and Harvey Kurtzman.)

Jerry had nothing to do with Busy Arnold - he worked directly for Eisner on a free-lance basis. Many of these stories Jerry worked on can be found in POLICE #94 - 101, MODERN #102, and Quality's SPIRIT #18 - 22. Also, the reprinted Sunday sections in the semi-recent (though undated) "Super Reprint" appear to be from around 1947 to 1948.

With the November 10, 1946 issue, the Spirit supplements were reduced from fourteen to eight pages, with only the seven page Spirit story and a one page filler. Also, in 1946, the supplements started appearing tabloid size in some papers, one beginning in the Philadelphia Record on November 10, 1946. The old Sunday Pittsburgh Press also carried the Spirit tabloid size from 1947 to 1951. Then, on September 2, 1951, all tabs shrunk back to comic book size.

According to Jerry DeFuccio (editor of MAD), after Will farmed out the Spirit, Jules Feiffer used to write the scripts from an Army camp. Also, at one time the Spirit Supplements appeared in Spanish in Cuba simultaneously with the English U.S. versions.

WALLY WOOD...?

Now to the question most asked. Did Wallace Wood ever work on the Spirit? While we were unable to get an answer from Wally himself, Jerry DeFuccio again helped us out. And fan Kim Weston confirmed it.

The date of the final supplement - as we know them - was July 20, 1952. However, this was not the end of the Spirit entirely, for the following week a new supplement was issued, entitled "Outer Space" featuring Denny Colt, alias the Spirit. While Kim notes that these "Outer Space" sections continued to appear through August 10, 1952, WITZEND #6 lists September 28, 1952 as the final issue (in its excellent Eisner interview), so we must take that for a fact until corrected. These appear to be parts of a serial in which independent episodes can stand more or less alone. In this series, a scientist has a rocket which he takes to the moon, along with some convicts who had been promised a pardon if they volunteer for the expedition - sort of an early "Dirty Dozen." The Spirit is a rather reluctant recruit on the maiden voyage.

But most interesting of all is a footnote at the bottom of the first page of the first "Outer Space" supplement, for July 27, 1952. It reads, "I want to personally thank Jules Feiffer and Wally Wood for their joining me to expand this feature into new and uncharted areas. -- Will Eisner." (Underline is mine.)

Anyone who looks at Wood's work for EC - especially in MAD, i.e. "V - Vampires!" - will note a strong Eisner influence.

Also, the new work in the Harvey reprints is credited to Wood by some sources, though I've never been able to confirm it.

The "Outer Space" sections were credited to "Will Eisner Productions."

Since that time, it has been rumored occasionally that Eisner might leave his military panel art contracts temporarily and return to commercial comic books. For instance, in the mid-sixties, a rumor proclaimed that he was planning a new line of comics. Sadly, none of these hopes were ever realized.

His last new Spirit work that we know of was the "death" of the Spirit, in WITZEND #6, with its ominous note of finality. It's as if Eisner is telling us, "Forget it, the Spirit is dead."

There were two Harvey 25¢ editions, but they were reprints of his and Grandenetti's 1948 - 1950 work. Enough to whet the appetite - stir new interest - but nothing more.

Although Will Eisner and the Quality Comics Group have long since retired from the comic book business, and it looks as if Wildwood Cemetery has finally claimed Denny Colt for good, Eisner's work - thanks to the reprints and those foresighted collectors who saved the originals - will always be with us.

The following is a checklist for POLICE COMICS, indicating first the number of the issue, and then the date of the Sunday supplement that was reprinted in that issue. Our data only covered #11 - 41.

11 - June 2, 1940 (origin)
12 - June 16
13 - June 30
14 - July 21
15 - July 14
16 - July 28
17 - August 25
18 - September 22
19 - December 8
20 - October 20
21 - September 29
22 - August 18
23 - September 15
24 - November 24
25 - November 17
26 - August 4
27 - February 9, 1941
28 - February 16
29 - January 12
30 - March 30
31 - March 23
32 - May 25
33 - October 5
34 - August 3
35 - October 12
36 - March 2
37 - May 11
38 - February 2
39 - January 19
40 - February 23
41 - July 20

I would personally like to thank the following fans and pros, without whom ...

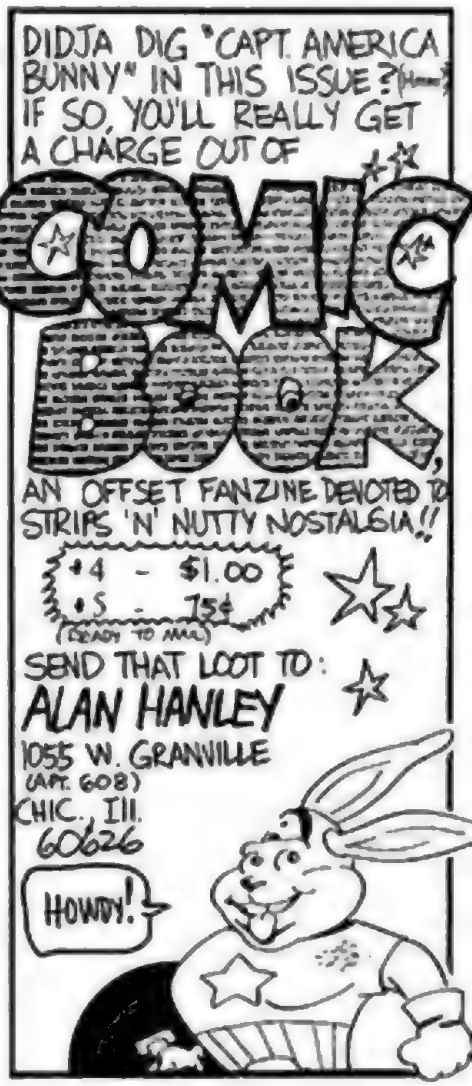
WILL EISNER
Jerry Grandenetti
Klaus Nordling
John Ryan
Ken Mitchell
Kim Weston
Alex Kotzky
Henry Steele
Jerry DeFuccio

... and dedicate this article especially to the late Robert S. Powell, for his very kind help, and great contributions to the field of the graphic arts.

Please send all corrections or additions to Bill Schelly or myself ...

R. L. M.
Rd 1 Box 131-C
Creekside, Pa. 15732

All characters depicted along with this article are copyright by Will E. Eisner, except for Plastic Man and Blackhawk, which are © 1972 by NPP. The art was done by Bill, and was mostly copied from work by Eisner and Cole.


DIDJA DIG "CAPT. AMERICA BUNNY" IN THIS ISSUE? IF SO, YOU'LL REALLY GET A CHARGE OUT OF
COMIC BOOK,
AN OFFSET FANZINE DEVOTED TO STRIPS 'N' NUTTY NOSTALGIA!!
#4 - $1.00
#5 - 75¢
(READY TO MAIL)
SEND THAT LOOT TO:
ALAN HANLEY
1055 W. GRANVILLE
(APT. 608)
CHIC., ILL.
60626
HOWDY!

SO! YOU THINK YOU'VE SEEN IT ALL, EH, HARVEY!? WELL, GRIT YOURSELF FOR THIS HEAVYWEIGHT!
CAPTAIN AMERICA BUNNY!
BEWARE, BUNNY PREDATORS!
STICK WITH OL' G. RABBIT, SON. 'N' I'LL MAKE A STAR OUT OF YA!
-HANLEY
IT'S ALL OVER!
SHE CALLED ME SKINNY, UGLY 'N' WORTHLESS!
BOY, WILL SHE BE SORRY!
WHEN SHE SEES WHAT THE 8:10 DOES TO ME!
?
MY DEAR FELLOW, WHATEVER IT IS YOU ARE PROTESTING, YOU'LL ATTRACT LITTLE ATTENTION UNDER SUCH CIRCUMSTANCES...
I, SIR, AM PROTESTING LIFE!
OH! WELL, IN THAT CASE I DO THINK YOU WILL BE IMMINENTLY SUCCESSFUL!
8:09

SAY, UNN, I WAS WONDRIN IF YOU'D DO ME A FAVOR. THAT IS, BEFORE YOU PASS ON TO THAT GREAT CARROT PATCH IN THE SKY!!
ME? DO YOU A FAVOR!? THANKS A HEAP OF GOOSE EGGS, MISTER!
SORRY-BUT I'VE GOT AN 8:10 TO CATCH!
TECHNICALLY YOU MEAN THE 8:10 HAS TO CATCH YOU..
LISTEN, SMART GUY***
BUT, PLEASE, LET US NOT QUIBBLE. YOU SEE, I'M A SCIENTIST.
A SCIENTIST! A MAKER OF A-B-Z BOMBS, CARDBOARD FOOD, LABOR (HA!) SAVING DEVICES 'N' PESTICIDES!
AGG!
MY NAME IS DR SANANAB! I NEED A GUINEA RABBIT FOR AN ILLEGAL EXPERIMENT!
AN ILLEG--* NOT THIS KID! I'M GOING OUT WITH A PERFECT RECORD!
HONEST BO BUNNY, THAZ ME!
WELL, YOU KNOW HOW IT IS — ILLEGAL TODAY, TOMORROW OK!
ONLY I CAN'T WAIT...
AND WHY NOT?
BECAUSE-KOFF KOFF- MY OWN 8:10 IS A-BARRELIN' DOWN ON ME-KOFF- -THE OLD TICKER- (KOFF)
SHUCKS, DOC. PLENTY OF ROOM RIGHT CHEER! AVOID THE RUSH! GOT ANY CARDS?
BUT MY EXPERIMENT WILL CHANGE YOU FROM THE UGLY, SKINNY 'N' WORTHLESS BUNNY YOU ARE TO A HANDSOME HUNK OF HEROIC HARE!!
HUH?
WHAT 'R' WE WAITIN' FOR? THE 8:10 AINT DUE TILL 12:40! TELL ME MORE ON THE WAY TO YOUR PLACE!!
ATTABOY! YOU ON THE RIGHT TRACK NOW!

GIRLS IN BIKINIS WILL HOUND YOU!
HEH HEH
CORPORATIONS WILL PAY FOR YOUR FAVOR!
$ YEH $
THE MILITARY WILL SEEK YOU OUT!
UGH! YUK!
...IN ANY CASE, MILLIONS WILL COME TO WORSHIP YOU!.. WHETHER OR NOT YOU SURVIVE!!
HUH? HEY, DOC, WAIT A MINNIE! I GOTTA WRITE MY MA A NOTE..
..N' VISIT MY BLOOD BANK
'N'..'N'..N..N..N..N..
AND NOW, Bo Cuckoo, YOU ARE BEING BOMBARDED WITH VARIOUS RAYS THAT WILL ALTER AND EXPAND, QUADRUPLY, THE MOLECULAR STRUCTURE OF YOUR MUSCLES AND THE STRENGTH INTENSITY OF YOUR SKIN!
..BASED ON THE INFORMATION I FEED THE COMPUTER-A PICTURE OF CAPTAIN AMERICA!
BE A GOOD CHAP AND PUT ON THEM DUDS WHAT'S HANGIN' UP IN THERE...
...CAPTAIN AMERICA-LIKE DUDS!!
HANDS UP, DOCTOR!
REYNOLDS HERE, F.B.A.!
FIALA HERE, C.I.I.!
WHAT ARE YOU UP TOO, DOC.?
SPILL IT, DOC, OR WE'LL SPLASH IT OUT OF YA!!
HANDS OFF THE DOC!
GOSH, I FEEL GREAT!! - AND IT DIDN'T UPSET MY STOMACH NEITHER!
G-GOSH! IT WORKS!

HORROR LIBRARY REVIEW

HORROR COMICS OF THE 1950'S (formerly the EC HORROR LIBRARY), hardbound with dust jacket in color, 10" x 14", 200 pages, all strips in full color, $19.95. Order from Nostalgia Press, Box 293, Franklin Square, New York, 11010.

THE ONLY REAL problem with this book is not their fault, and that is that it is not EC comics. It is a reprint of EC comics. For the fan who is interested in EC, having perhaps read SQUA TRONT, and who can not shell out the $5 to $25 (or more) per original comic, this book is nearly perfect. And it was probably intended for just that fan. But it isn't the same thing as EC comics.

The importance of EC comics lies in their excellence, it is true -- but particularly their excellence amid tons of mediocre, tasteless, sensational comics (though EC themselves occasionally fell into this category). ECs were good not because they were presented in slick books with nostalgic prefaces and glorifying introductions to each story, but because they were just comic books -- and at the same time, were great comics.

I find that, as I read through the 23 stories (Wood, Elder, Davis, Krigstein, Craig, Frazetta, etc.] they pale when presented as objects of beauty and genius. On newsprint, sandwiched in with all the other comics on the stands, they were heads above the rest. But printed as they are in this book, they aren't so impressive. (The best EC work was in the SF and war books, in my opinion -- out of the province of a horror anthology.)

This is not to say that the chosen stories are bad (with a couple of exceptions). Three are quite exceptional.

"Came the Dawn" (SS #9) tells an intriguing tale of mistaken identity. The victim is a Marilyn Monroe type, beautifully drawn by Wally Wood. (The story was later redrawn by Frazetta for the pictofictions, but never saw print.)

Second is "Whirlpool" (see below), a surreal psychological experience, written and illustrated by Johnny Craig. What sets this story apart is the advantage the colorist took of the opportunity to render stunning effects. Though the explanations for the "horrors" are a bit pat (particularly with regard to electro-shock treatment, in the light of Kesey's One Flew Over the Cuckoo's Nest), the ending is unique, even for EC.

Third is the much-acclaimed "Master Race," chiefly important today for Krigstein's cinematic breakdowns, and Marie Severin's coloring. It carries a tremendous impact.

In addition to the strips and prefaces, E.C. HORROR COMICS OF THE 1950'S features biographies and other miscellaneous pages of interest, reprinted from the ECs.

Most of the points raised earlier are just my personal reactions to the volume, and are certainly not the fault of Nostalgia Press. However, in my copy, the color register runs haywire in a few stories. The worst is in "Saved", which I don't mind much, since it has an atrocious story and poor Williamson art, but the fact remains that the color is off in some places as much as one-fourth inch. I have not checked with other fans who own the book, but Jim Vadeboncoeur says, in GEORGE IX, the "coloring is beautiful." I guess you'll have to take your chances. You can probably get your money back if you get a book like mine. I didn't mind it too much.

In all, I would recommend this book very highly, especially if you like EC's horror line and don't want to spend over $100 to $200 to get these stories. Despite minor flaws, I am quite pleased with my copy, and am glad I bought it.

--- BILL SCHELLY

"If we had these horror comics from America, I think I would chuck them out. I don't think it's fair for a small child to be faced with all that perversity and sickness ... made by sick men -- mind you -- perverted men. There are certain things you protect yourself against."

--- A.S. Neill

Living at Summerhill

©1971 by William C. Gaines

BREAKDOWNS

WHAT DIRECTION(S) WOULD YOU LIKE TO SEE THE GRAPHIC STORY TAKE?

Since the beginning of the Denny O'Neil/Neal Adams GREEN LANTERN - GREEN ARROW series, the relationship of the graphic story to the Real World has tightened considerably, usually with naive and trivial results. Writers have embraced weak causes, silly slogans ... with the only significant exceptions in my mind being the work of O'Neil and Elliot Maggin in GL-GA itself. Personally, I find "relevant" stories, when well-done, sensitive to the subtlties of the Real World, not "preachy" or sensational, to be fine comics work. I'd love to see more of the same. Unfortunately, all we'll probably be seeing in months ahead, since GL-GA is no more, will be more re-hashes (ahem) of the drug business opened up by Deadman and GL-GA, hysterically and unrealistically presented. Such stories are horrible and should never be written.

Nevertheless, there's the first thing I like: sincere relevance to the real world.

Characterization is a new thing in comics, and I like it when it is subtle, again not preachy, and helps to define a character. Writers like O'Neil have learned that the personalities of a person like Oliver Queen can best be shown through action, artwork, the basics of the comic book medium, rather than talk. Most writers, alas, haven't learned that yet. When they do ... all the better. As examples of good characters I turn to the obvious: Deadman, Hans von Hammer, Queen, and in a smaller way, Hal Jordan. I don't include the Kirby population in this, because a third item is coming up and I'm saving them.

This third item is <u>myth</u>. Kirby shows in his books the power a mythic creation can convey. His zines are without specific relevance to earth as it is, but the epic tells us things about our earth and our race nevertheless. It is powerful and effective as only myths can be. Little original use of the power of myth has been made in comics (excluding super-hero types like Thor) except for Jack's stuff, and I think creativity of such a scope is a good thing for the medium. I hope other artists of talent take it up.

In short, I guess I like things that are well-done. I hope the medium doesn't shy away from the real world, because the real world needs <u>all</u> the help it can get. At the same time, I hope that the artists in the field explore their own psyches and create their own universes for us to enjoy.

No more of this halfway business. It's too late for that, both in the medium and on this planet.

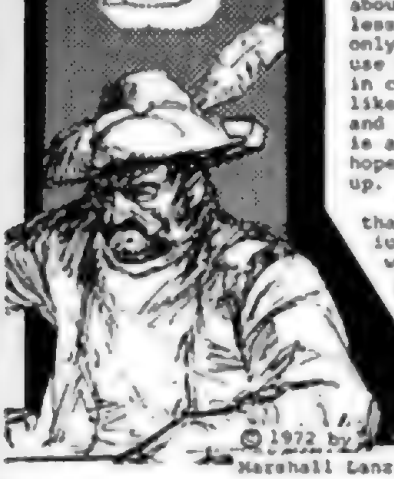
--- GUY H. LILLIAN III

What direction should the graphic story take? The direction it is taking: one man doing writing, pencils, inks, color, and then overseeing the printing to make sure that is done right. The old comic-book-as-an-editor's-medium was always pure crap. Even the "good" editors have done more harm than good. The story comes first, and in the graphic story it comes as a series of images, not words. If these images are first turned into words, filtered through an editor, then imperfectly realized by an artist who is not dealing with his own ideas but translating some third-hand, it is bound to be third-rate. Writers should write prose. Artists should stick to art. The graphic story belongs to the rare writer / artist: Bode, Sheldon, Kirby (God, I wish he would do his own inks:), a handful of others. The real shame is that writer/artists like Hal Foster and Neal Adams turn out hopelessly inferior work by letting someone else do their writing or their art. Charles Schultz has the right idea. Do it <u>all</u> yourself.

--- RICK NORWOOD

You ask what direction I think comic art should take? Hmm. Artistically or practically? They're unfortunately not the same thing. The pros themselves are trying radical experiments today, such as Kane's BLACKMARK, without too much success. Yet <u>why</u> were Kane's SAVAGE and BLACKMARK failures? About a month after the latter came out, a foreign fan asked me if I could get him a copy. Most of the bookstores in Los Angeles that had had it told me they were sold out. Not that they had sent them back; they were sold out. Yet the title was reportedly considered a failure because hardly anyone bought it. The answer, of course, is that it sold out at the stores that got it but so many copies were undistributed that the publisher was apparently getting buried under heaps of returns at the same time that fans were writing to friends in other cities asking if they could find copies. Apparently the same happened with Marvel's SAVAGE TALES. It's distribution.

Ask almost any magazine publisher and he'll tell you that distribution has gotten worse in this country in the last twenty years and is continu-



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ROCKE

ing to deteriorate. No comic-art experiment can succeed, no new direction can be taken, if the publishers can't get their product where people can buy it. King experimented with the plastic-wrapped packet of three to be sold in dimestores and markets rather than at newsstands. It failed. Warren, Kane, Kirby, Lee, and others have all tried the big, black-and-white, non-Code-approved comics. All have failed or are at best reaching only a fraction of the market. Poor distribution again. If fans who are consciously looking for titles can't find them, how many copies are going to be sold to the casual newsstand browser, who apparently makes up the largest percentage of the market? I wonder how much of the reason behind ERB, Inc.'s recent shift of the TARZAN and KORAK comics from Gold Key to DC was really due to the poor quality of Gold Key's product, and how much was due to the fact that DC has tremendously better distribution than Gold Key? In Los Angeles, the bigger newsstands that get twenty or thirty copies of most DC and Marvel comics may get a half dozen copies of a Gold Key title. Subscription-only publications? That may work for fanzines or specialty publications for collectors, but the comic-book publishers can't stay alive without newsstand impulse-buying from the kids. The only practical answer for those like Kane and Kirby who're willing to put some work into keeping the medium alive may be to stop trying to think of new ways to package the product and start a new, efficient distribution company.

The direction that I'd like to see comic art take is that already taken by European comics. After serialization in a regular periodical, the good stories are then reprinted in full-color albums. Anyone who's seen one of the TINTIN or ASTERIX books knows what I mean. 48 to 64 pages of story, no advertising, in bright color on good quality paper, in sturdy paperback or hard-cover binding that'll last for years. Many of the popular books have been reprinted five or ten times; you can buy comics in France that were written in the 1940's that have hardly ever been out of print since. New fans can buy them at any time. If a new American fan wants to get a famous comic book, where can he go? Try to locate the yellowing, battered old issues of the original printing in used-magazine shops, or order from a specialty book-dealer for a big rare-book price; that's all. Can you imagine a TINTIN-format collection of the whole DEADMAN series in one or two volumes? Or of the recent GL-GA drug story? Or of Walt Kelly's old unreprinted POGO comic-book work? Or maybe a Steranko or Wally Wood sampler? But I don't think this will be the direction that comic art will go in this country, because attempts have already been made to introduce the TINTIN and ASTERIX series commercially and they failed miserably. Due to production costs, the books have had to be sold at $3.00 apiece. You or I might be willing to pay $3 or $6 for a one- or two-volume quality printing of the whole DEADMAN series, but your average comic-buying kid is already priced out of that market, and your average book-buying adult will just laugh at the idea of being asked to pay that much for "just a comic book," no matter its quality or the quality of its presentation.

from MOTHER'S OATS COMIX

So I'm pessimistic. Frankly, I expect higher prices and more reprints, as the publishers try to hold down costs and still keep comics cheap enough that kids will buy them. And, eventually, they may no longer be able to do that. We'll still have the fan projects like Nostalgia Press that will be able to bring out special editions of the best of the great artists, but we'll all be living on the past. There may be no future.

--- FRED PATTEN

The graphic story is already taking directions I like, in the work of people like Corben and Shelton, and others among the underground cartoonists; that is, away from the banalities -- and, lately, the insufferable self-righteousness -- of the commercial comic books, and toward a much fuller use of the medium.

--- MIKE BARRIER

To survive as we know it, I believe that comic strips will have to become more relevant to actual life. There have been isolated incidents recently, in D.C. comics, notably, touching on social commentary, racism, ecology, and other real-life concerns, but they've barely scratched the proverbial surface.

Of course, "heavy" stuff like the drug scene must be soft-peddled, as in the GL-GA award-winning story, since an overdose of education can turn readers off as easily as on. Personally, I'd like to see more emphasis on the crimes of big business profiteering (for example, utility companies pollution, then telling the public we must pay more to clean it up) and governmental waste/rip-offs, but this too would be merely mentioned in passing by the established characters.

I believe that conditions are slowly improving, in regards to relevancy in comics, but as with newspapers and T.V., motion pictures and novels still show the way. Something akin to "All in the Family" should be done in a comic book.

I suspect that the Neal Adams' work in NATIONAL LAMPOON and VAMPIRELLA will be worth much more than today's comic books, in the near future.

I would like to see graphic stories unchained from their formula that has been worked and re-worked since their birth. I feel much (not necessarily most) of the world is "coming of age," after lo these many generations, and the comics must do this also if they are to be with us tomorrow!

--- RONN FOSS

I'd like to see the graphic story go any direction talented people want to take it. For myself, I'd appreciate seeing more stories like Richard Corben's ROWLF and George Metzger's MOONDOG -- complete in themselves, combinding characters, plot, and theme into stories that begin and end. I'm also impressed right now with the work of F. Schrier and Dave Sheridan as seen in MOTHER'S OATS; it's the most original, creative, and imaginative stuff on the market. I'd like to see publishers like Warren putting out titles slanted toward the seventeen-plus age group and devoted to adaptations of good text stories, especially in the science fiction line. It would also be great to see magazines printing top-notch comic stories like PLAYBOY prints top-notch text stories. And finally, I'd like to see extensive use of comic books in the schools, teaching children how to read and making them want to read.

--- JAN S. STRNAD

Before going into what I'd like to see done with the graphic story, perhaps an examination of what is being done with it is in order. Months ago I truly felt Marvel was on the right track when all their books jumped to double-length and a 25¢ price, as did DC's. But the reason Marvel seemed to be "the hope" was that they avoided reprints and virtually doubled the story length. Now we are back down to shorter stories, and as prices continue to rise, comics will slowly reduce in number of pages once again until we're back down to the average twenty pages again.

Since that is obviously not my ideal , I will now explain what I would like to see this medium be utilized for: in short, the graphic novel. I have long toyed with the idea myself, but no one artist seems willing to undertake so monumental a task, and admittedly, I've put off the task myself. But comics could and should be restored to their 64 page glory, at whatever the price. But the novelty of the idea is lost if the powers that be do as they have in the past and divide the page count among an untold number of brief tales, the very brevity of which often kills any real creative potential, and sometimes the entertainment value as well. The graphic novel ... can you imagine an adaptation of a complete CONAN novel? Or John Carter? Sixty to a hundred pages is a lot of room, and all the various plot twists, subplots, and sidetrips of an actual novel could indeed be worked in. If not adaptations, then imagine what great things can be done with a bit of originality and all that room to work. Think of the impact of the GREEN LANTERN-GREEN ARROW "Search for America" series would have had had it been written as one novel-length tale. Great as it was anyway, it would surely have attained the status of a true masterpiece.

In my opinion, the graphic novel is one of the prime, if not the vital step ... if idealistic and creative people in our medium are to achieve their ultimate goals and have the talent in our endeavors recognized and eventually to have the medium itself accepted as a legitimate art form.

--- CHUCK ROBINSON II

Well, really, there are infinite possibilities -- anything legitimate. Basically, what's needed is for comics writers to realize that the graphic story is a separate art form. I don't think any of the pro writers except maybe O'Neil have any idea of what they're doing, let alone what they should be trying to do. The most elementary thing is to concentrate on showing the events instead of talking about them. I hate Roy Thomas' stories because he uses captions so grossly, and the prose is so awful anyway.

Then, if and when that is set straight, some legitimate story lines are needed. I don't want to read the same old stories about super heroes fighting villains, and I don't want to read propaganda, right or left. I want to see comics which deal with the human condition, or a realistic study of a normal person put in an abnormal situation (like the old Ditko SPIDER-MAN), or a realistic study of an abnormal person. I want to see some approximation of credibility. In other words, literature. Why not? I know there are fans who believe that comics should never go beyond escape, but really isn't that ridiculous? The graphic story is, conceptually, an art form as legitimate as any other, and if writers and fans are able to see it as such, it may finally get somewhere.

Probably the big problem with comics, even outside of being forced to cater to bubblegumsters, is that it's such a closed field: mostly, I guess, because stable writers are needed to hold down the monthly schedules. I'd like to see five or six dollar-sized comics published biannually or annually. This would open the field to all writers, just as all the other art forms are open to all artists. With an open field, the com-

ics format could start to produce true geniuses.

I like George Metzger's work. I'd like to see a lot of experimentation. Comics are almost unlimited in their potentialities, and the surface has hardly been scratched.

--- GORDON MATTHEWS

I agree with Gordon when he implies that it's not "what you do" but "how you do it" that ultimately makes or breaks a comic strip. Take a look at all the great strips of the past. The Spirit? When Eisner left the strip during the war, the artists who took over couldn't maintain the quality, and it gradually sank to a banal, commonplace level. Same characters, same basic premise -- different approach. The approach made all the difference in the world. What distinguished the Kurtzman war books (FRONT-LINE COMBAT, TWO-FISTED TALES) from all the rest? Chiefly, Kurtzman's deft handling of the graphic medium -- in which case, I would take issue with Rick Norwood's comment that "even good editors have done more harm than good." I would like to see more emphasis on the visuals, as in (again) GL-GA, without the superfluous prose of a Gerry Conway. One of the worst offenders in this respect was Gardner Fox, whose DC stories of a few years back were heavily laden with thick, usually unnecessary captions.

Among the pro companies, DC is doing some genuinely exciting things, notably their ERB books -- and they're all new material. They really seem to be encouraging a measure of originality, creativity. They are the ones I'll be watching.

--- BILL SCHELLY

The topic of BREAKDOWNS next issue is up to you. Feel free to comment on any aspect of the graphic story -- past, present or future. Those printed will be considered contributions and merit a free issue. So break out the old Remington and write!

A COUPLE OF ENJOYABLE FANZINES...

What fanzine is totally offset, with wrap-around binding, many pages, and work by some of the most talented fans and pros around? Well, that could apply to a lot of fanzines, but there's only ONE FORBUSH GAZETTE #3. It has features by such notables as Joe A. Mott, Marshall Lanz, Bill Schelly, Rocke Mastroserio, Alan Hanley, Dave Herring, and many others. With a dual emphasis on creative satire and research on Golden Age comics, it's truly unique. Just send 50¢ to

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THE RITUAL OF MANHOOD IS AN ANCIENT TRADITION OF YOUR PEOPLE. FASTING... SOLITUDE... EXPOSURE... CONSUMPTION OF HALLUCINATORY HERBS -- ALL ARE COMBINED TO REVEAL THE LIGHT OF GOD, THE MEANING OF MANHOOD...

ALL COMPRISE THE

RITES OF MAN!

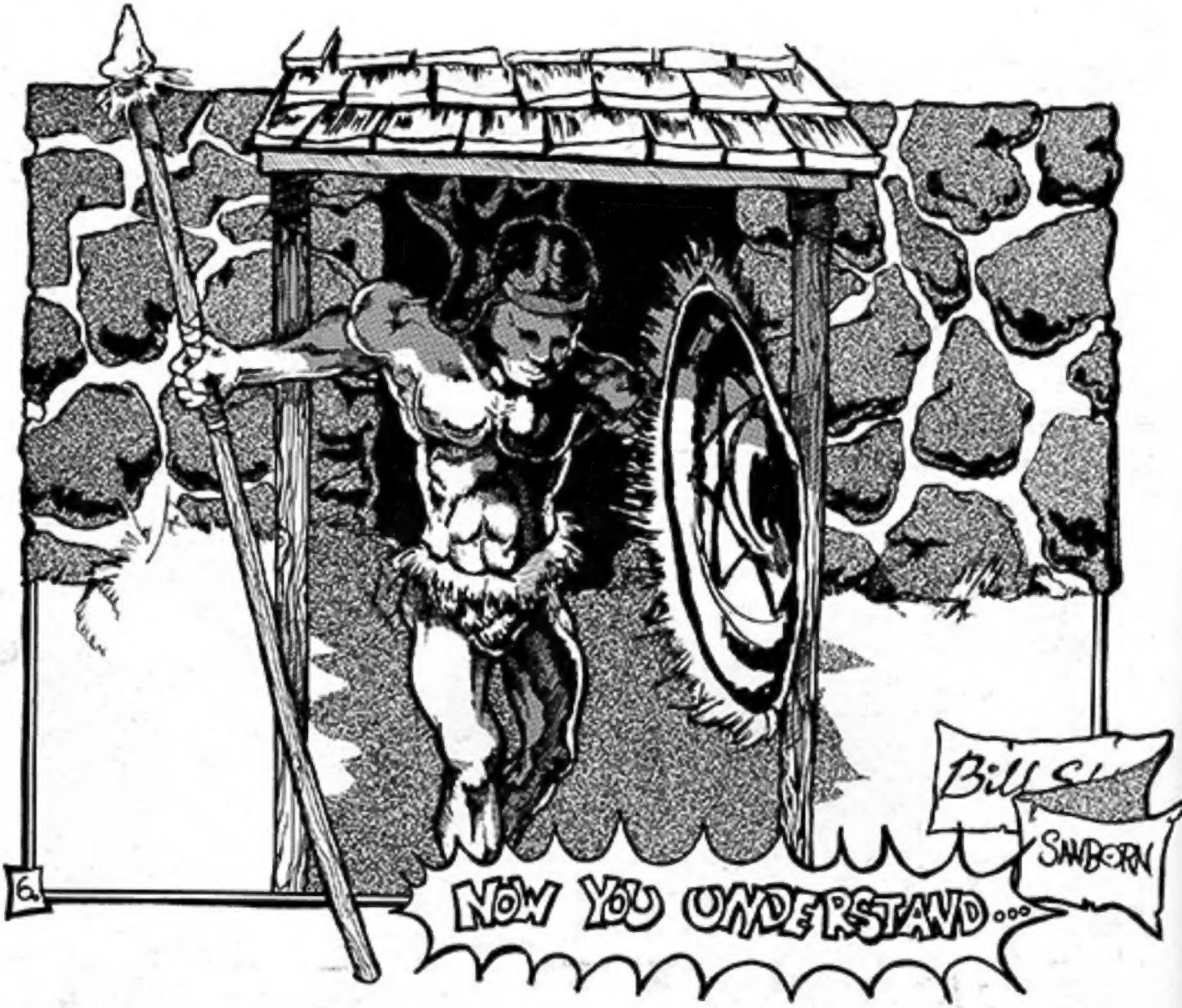
THE SUN'S FLAMING LANCES SEAR THE TENDER SKIN ON YOUR SHOULDERS. THE PERSPIRATION IN YOUR HAIR MAKES IT CLING TO YOUR FOREHEAD AND NECK.

THE GLOWING HAZE SLOWLY SWIRLS, THEN TAKES ON SHAPES... THE SHAPES OF YOUR HONORED FATHER, AND OF THE MAN HE WOULD LIKE YOU TO BECOME...
YOUR MIND REELS BACK... MONTHS... YEARS...
BACK TO YOUR CHILDHOOD, TO A TIME OF INNOCENCE, WHEN SO MUCH WAS MYSTERIOUS... STRANGE...
YOU WATCH A SOLDIER RETURN FROM WAR...
SON- SEE THAT MAN? HE IS A SOLDIER! YOU'LL FIND NO FINER MAN IN OUR ENTIRE VILLAGE THAN THAT NOBLE DEFENDER!
SOLDIER... WHAT IS THAT, MY FATHER?
WHY, HE'S A MAN WHO HAS BEEN TRAINED TO PROTECT US!
TO BECOME A SOLDIER YOU MUST BE LOYAL, COURAGEOUS, AND WISE...
ALMS.... ALMS...
YOU MUST SERVE AS AN EXAMPLE TO ALL!
ALMS... PLEASE...?
2

POP
THERE IS SO MUCH YOU DON'T UNDERSTAND...
LATER, YOU ARE IN THE CROWD AS YOUR KING SENDS THE SOLDIERS OFF AGAIN. HE SPEAKS IMPRESSIVELY ABOUT PROTECTING THE VILLAGE'S TERRITORIAL INTEGRITY, ITS HONOR...
FASCINATED, YOU FOLLOW THE MEN AS THEY MARCH THROUGH THE GREAT WOOD. YOU WATCH AND LISTEN...
SUDDENLY...
THE ATTACK! THE VILLAGE IS CAUGHT UNAWARES! YOU WATCH, TREMBLING, AS THE HUTS ARE BURNED, LOOTED... THE MEN SLAUGHTERED... THE WOMEN RAPED!
CAN THIS BE WHAT YOUR FATHER WISHES OF YOU?
YOU DON'T UNDERSTAND!

THEN ... YOUR VISION CLEARS. SLOWLY -- DIZZILY -- YOU STAGGER TO YOUR FEET. SOMEHOW, YOU KNOW... THE RITUAL IS OVER!
QUESTIONS HAVE ONLY BEEN RAISED... NOT ANSWERED.
AS YOU HEAD FOR THE VILLAGE ON UNSTEADY LEGS, YOUR FEET DO NOT TAKE YOU HOME. INSTEAD, YOU WALK TOWARD THE PALACE OF THE KING...
YES, MY SON? HOW MAY I HELP YOU?
Y-YOUR HIGHNESS... I HAVE SEEN MANY THINGS IN OUR VILLAGE THAT .. TROUBLE ME.
YOU EXPLAIN THOSE THINGS TO YOUR RULER AND ASK HIM --
WHY?
HIS FINGERS RUN THROUGH HIS WHITE, FLOWING BEARD, AND HIS MAJESTIC ROBES RUSTLE AS HE SHIFTS IN HIS THRONE.
HE CLEARS HIS THROAT.
WHY? WELL... YOU MUST REALIZE, MY SUBJECT, THAT COMPROMISES MUST BE MADE TO ACHIEVE TANGIBLE RESULTS...
BUT HOW CAN A PEACE-LOVING PEOPLE DECLARE WAR ON, AND SLAUGHTER PEOPLE OF ANOTHER PEACEFUL VILLAGE?
BECAUSE YOUR LEADERS HAVE ELECTED TO DO SO, YOUNG FOOL—
AND ANY LOYAL SUBJECT WOULD NEVER THINK SUCH TREASONOUS THOUGHTS!
BEGONE!
4

GOUGH
GOUGH
AS YOU LEAVE THE THRONE ROOM, A PALACE GUARD SMIRKS... BUT YOU ARE TOO DEEP IN THOUGHT TO NOTICE.
NOW, YOU'RE A MAN!
LIKE MOST MEN IN THE VILLAGE, YOU HAVE A FAMILY... RESPONSIBILITY... A COMMUNITY THAT EXPECTS MUCH OF YOU...
SOMETIMES, YOU REFLECT ON THE TROUBLED THOUGHTS OF YOUR YOUTH...
YOU SMILE AS YOU REMEMBER THAT FOOLISH IDEALISM. NOW YOU KNOW THAT NOTHING IS "BLACK" OR "WHITE"...
NOW YOU REALIZE THAT THERE ARE ONLY SHADES OF GREY...
5



A FEW NOTES ON "RITES OF MAN" AND ARTIST ROBERT SANBORN:

The credits for "Rites of Man" are very complex, because it was a team effort all the way. I can't even remember who had the idea first, myself or Bob (probably Bob), but we sat down together and did the lay-outs, or breakdowns (depending on which term you prefer). Then I took them home, ruled the panels on the pages, and put in the lettering and basic lay-outs. Sometimes my lay-outs were detailed enough to be pencils; other times very sketchy. Bob followed them when they seemed to fit, but modified most of it in doing the detailed pencils; then he began the long and backbreaking task of inking the thing. He is very picky about what he'll accept in his own work; it was not uncommon for him to pencil a panel completely, then erase it -- as many as a half dozen, or MORE, times. You can see, then, that the strip progressed quite slowly. The challenge was all the greater, because this is his first comic strip of any kind. I think if you look it over, and consider that this is the very first time he ever attempted anything of this kind, you can't fail to be amazed at Bob's great talent. He has never been an avid reader of comic books; in fact, he considers most of them to be silly, especially the super hero books. He would like to see stories with more relevance to human beings, and more subtle treatments of emotion and conflict. His idol is Frank Frazetta, with Jeff Jones running a very close second. Others are Wrightson, Adams and in an intellectual way, Toth. Bob is determined to perfect his art, and doesn't see any reason why he can't reach the heights of Frazetta or Jones, in his own individual way. I think I must agree with him on that. Who knows? In a few years, "Rites of Man" may be a rare, sought-after collector's item. Stranger things <u>have</u> happened.

--- BILL SCHELLY

editorial ...

HOT DAMN!

Do you realize this is the fifth annish of SENSE OF WONDER's uncertain and disaster-ridden run?

It all started back in spring, 1967, when a new ditto'ed fanzine exploded on the American fanzine scene! ... to the excitement of practically no one. With the exception of myself and a few friends. About the only similarity to this issue is artwork by Ronn Foss. Both the magazine and the editor have gone through heavy changes in the past half-decade, but somehow both survived. In one way or another, each issue has represented an advancement -- a step, however faltering, toward a higher quality publication.

And now we've reached #11. I'm unabashedly proud of this issue. Those who compare it with #10 will notice a huge improvement. The credit goes in part to three "behind-the-scenes" benefactors. The first is Tony Isabella, who was unable to contribute his projected column, but did manage to pass on to me the fine Frazetta attempt at a syndicated strip, "Sweet Adelaine," as well as a few other illustrations.

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Then comes Larry "BloodyAxe" Herndon, whose machinations resulted in the very fine "Mr. A" strip by Steve Ditko that graces our pages. And who could forget (no matter how hard they might try) Marshall Lanz, who also provided a few illoes from his fabulous collection of original art? Without the help of these gentlemen -- and a timely assist from SSC publisher JoeBob Williams -- there'd be a lot of blank space in this issue. They deserve a hearty round of applause. Thanks, fellas!

INFLATION STRIKES!

Right, people ... I'm going to be increasing the price of SENSE OF WONDER with #12 -- for two reasons. First, the monster inflation, which doesn't need explaining, and second, so that I can add more pages. While preparing #11, I had to postpone or return several very worthwhile features, simply from lack of space. Even though thish is four pages longer than #10, I felt I needed more room to produce a "neatier" fanzine. Therefore, starting next issue, the price will be 75¢ per copy. Subscriptions are now being taken, $1.50 for two issues, $3.00 for four. Please don't order more than four issues in advance. (Copies of #10 are still available for 50¢; #8 and 9 are long gone.)

NEXT ISSUE ...?

What's going to be in #12, to make it worth the additional two bits? Well ... as usual, it's all very tentative. John Ryan will be contributing to the "Eisner Addenda", which will include any corrections, additions and comments on Ray Miller's Eisner piece. Bob Sanborn indicates he'll be working on a science fiction strip for next time, and I plan on squeezing in a strip of my own, if possible. Gordon Matthews seems to think he'll have some writing to offer by then. It's still "open" though, so let me encourage you to send in art or well-written articles. A letter column will appear if I receive any letters worth printing; likewise, BREAKDOWNS will return, if response merits it. Who knows? The Wild Itralian may fork over that unpublished, hitherto unknown 20-page collaboration between Fritz, Williamson and Torres he's been groveling over all these years! (But don't count on it ....)

I hate to bring up mundane subjects like money, but the sooner you re-order, the sooner #12 will be in your mailbox. So tell a friend ... tell two friends. #12 will be a considerable improvement. I'm determined to make SENSE OF WONDER into a fine magazine, but I'll need your help.

End of cliched pep talk.

I'll be looking forward to hearing from you.

Peace,

Bill Schelly

12 - $.75

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